Script Dept

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C A M E R A S C R I P T

C A L L A N

"THE LITTLE BITS AND PIECES OF LOVE"

by
JAMES MITCHELL

Associate Producer
JOHN KERSHAW

Designer
STAN WOODWARD

Producer
REGINALD COLLIN

Directed by
PETER SASDY

Camera Rehearsal: 10.30 Wednesday, 31st January, 68.
Studio 1, Teddington.

VTR: 17.15 Thursday, 1st February, 68.
Studio 1, Teddington.

RUNNING TIME: 46.25 + 2 Comm. Breaks.

PROD.NO.1911 VTR/ABC/7394

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CAST

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Hunter	MICHAEL GOODLIFFE
Meres	ANTHONY VALENTINE
Secretary	LISA LANGDON
Mrs. Rule	PAULINE JAMESON
Agnes Gregory	FABIA DRAKE
Meres' Assistant	DAVID ROSE
Waitress	VIVIEN SHERRARD
Dicer	VLADEK SHEYBAL
Dr. Rule	LAURENCE HARDY
1st KGB Man	DAVID GARFIELD
2nd KGB Man	JOSEPH O'CONNELL
Brezhevski	ANDY DEVINE

EXTRAS

Washer-up (Woman)	WINNIE HOLMAN	31.1.68 and 1.2.68.
Indian kitchen hand	MOHAND SINGH	31.1.68 and 1.2.68.
Chef (A)	JOHN PRESTON	31.1.68.and 1.2.68.
Chef (B)	HARRY TIERNAY	31.1.68.and 1.2.68.
Cockney kitchen hand (Woman)	MAISIE MERRY	31.1.68 and 1.2.68.
Irish Girl	BETTY GOLDING	31.1.68 and 1.2.68.
Oxford tutor	PETER RORY	31.1.68 and 1.2.68.
Girl undergraduate	LOUIS COLLARD	31.1.68 and 1.2.68.
Matron-type lady	PETER COLLINS	31.1.68 and 1.2.68.
Smart wife of Professor	NANCY ADAMS	31.1.68 and 1.2.68.
Chinese girl undergraduate.	PEGGY LEE	31.1.68 and 1.2.68
Retired army officer	PAT HALPIN	31.1.68 and 1.2.68.

Production Assistant	Marion Lloyd		
Floor Manager	Denver Thornton	Technical Supervisor	Del Randall
Stage Manager	Mari Marcus	Lighting	Louis Bottone
Wardrobe Supervisor	Gillian Grimes	Cameras	David Hughes
Make Up Supervisor	Jean McKenzie	Sound	Mike Westlake
P.A. Timer	Micky Fisher	Vision Mixer	John White Jones
Graphic Artist	Ian Kestle	Racks	Will Marley

SCHEDULE

Wednesday, 31st January 1968.

Camera Rehearsal	10.30 - 13.15
Lunch Break	13.15 - 14.15
Camera Rehearsal	14.15 - 19.15
Supper Break	19.15 - 20.15
Camera Rehearsal	20.15 - 21.45

Thursday, 1st February 1968.

Camera Rehearsal	10.30 - 13.15
Lunch Break	13.15 - 14.15
Line Up & Make Up	14.15 - 15.00
Dress Rehearsal	15.00 - 16.15
Tea Break & Notes	16.15 - 16.45
Line Up	16.45 - 17.15
VTR	17.15 - 19.00
Tech.clear	19.00 - 19.15
Supper Break	19.15 - 20.15

S C E N E B R E K D O W N

ACT ONE:

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS
1.Int. Rule's Living Room	Night	Callan Lonely	1	T/C 3A 2A	SOF A1 F/X	1-2
2.Int. Rule's Study	Night	Callan	1-2	1A 4 (cutaway)	B1	3-5
3.Int. Rule's Living Room	Night	Lonely Callan	2	3A	A1	6
4.Int.Hunter's Office	Day	Hunter Meres Secretary Callan	2-7	5A 2B 4 (cutaway) 3B	C1 Distort	7-29
5.Int. Lonely's Kitchen	Day	Callan Lonely Extras	9-10/11	4A 1B 2C	B2 F/pole F/X	30-36
6.Ext. Street Oxford. FILMING T/C SEQUENCE 1	Day	Mrs. Rule Callan	10/11	T/C 1'11"	SOF	1'11"
7.Int. Oxford Cafe	Day	Mrs. Rule Callan Agnes Man (Oxford Tail) Waitress Extras	10/11-12	6A 5B 3C	C2 F/pole F/X	37-42
8.Int. Lonely's Kitchen	Night	Lonely Dicer Callan	12-19	4A 2C 1C 3D	F/X F/pole B3	43-59
9.Int. Hunter's Office	Day	Hunter Meres Oxford Tail Callan	19-24	5A 2B 3B 4 (cutaway)	C1 F/X Grams	60-92

F I R S T C O M M E R C I A L B R E A K

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SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS.
10.Int.Rules Flat	Day	Callan Mrs.Rule Rule	25- 28	C/S 5C 1D 2E	Grams A2	93- 103
11.Int.Kitchen	Night	Lonely Dicer	28- 29	4B	B3 FX	104
12.Int.Oxford Cafe. INTERCUT 13. Kitchen Set	Night	Callan Mrs.Rule Agnes Waitress Extras Lonely Extras	29-35	6A 1E 4B 3C	C2 F/P FX	105-124
13A.Hunter's Office. INTERCUT Oxford Cafe.	Night	Hunter Callan	35-36	5A 4B	F/P Distort C2	125-127
14.Int.Rules Flat.	Night	Rule Mrs.Rule	36-	2A 1F	A1	128-129
STOP TAPE. ROLL BACK AND MIX.						
16. T/C SEQUENCE NO.2.	Day	Callan	38			
17.Int.Rules's Flat.	Day	Mrs.Rule Callan Rule	38- 44	4D 5D 3A,/3E 2E 1A	C3 A2 B1 Tapes	130- 152
18.Int.Hunter's Office.	Day	Hunter Meres	44- 45	5A 2B1	C1	153-154
19.Int.Lonely's Kitchen.	Day	Callan Dicer Extras	45-47	4B 1C 3D	B3 FX	155- 159
20.T/C.SEQUENCE NO.3.	Day	Mrs.Rule KGBMan	47		SOF	
SECOND COMMERCIAL BREAK						

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T THREE.

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS.
21.Int. Hunter's Office	Night	Callan Hunter Secretary	48- 50	C/S 3B 2B 5A	Grams C1	160-167
22.T/C SEQUENCE NO.4.	Night	Callan Lonely	50-			
23.Int.Rules Flat.	Night	2 KGB Men Rule Mrs.Rule	51- 52	4F 3A 5C	A2 Grams	168-173
24.Ext.Flat Window	Night	Callan	52	2F	F/P Grams FX	174
25.Int.Flat	Night	2 KGB Men Rule Mrs.Rule	52- 53	4F 2A 3A 5	A2 Grams FX	175-179
26.T/C SEQUENCE NO.5.	Night	KGB Man Lonely	53			
27.Rules House Hallway/ Living Room	Night	KGB Man 1st Callan Mrs.Rule Rule Lonely	54- 57	3A 5 4 2A 1G	A2 Grams C3	180-193
S T O P T A P E. R E - S T A R T A N D M I X.						
T/C SEQUENCE NO.7.	Dawn					
30.Int. Watchman's Hut.	Dawn	Mrs.Rule Callan Hunter	57	4G 1H 2G	A3 FX	
31.T/C SEQUENCE NO.8.				SOF.		

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SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS.
33.Int. Watchman's Cabin	Dawn	Hunter Mrs.Rule Callan	60- 61	1H 2	A3	206- 208
34.T/C SEQUENCE NO.9.	Dawn					
35.Int. Watchman's Cabin	Dawn	Mrs.Rule Hunter Callan	61	2 4	A3 FX	209-211
35.T/C SEQUENCE NO.10.	Dawn	Mrs.Rule Hunter Callan			SOF	
37.Int. Cabin	Dawn	Mrs.Rule Hunter Callan	62	2 4	A3	213-214
38.T/C SEQUENCE NO.11.	Dawn	Hunter Mrs.Rule Callan Brezhevski Meres Extras	62-	5 C/S	SOF Grams	

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F/U
T/C SOF
ABC Symbol + Callan Opening Film

F/O

F/U
1. 3A(35°) SC.1.INT.RULES' LIVING ROOM. A1
L/S Establishing set. NIGHT. FX:Night
See French window Atmosphere.
far C.b.g.
See shadows

2. 2A(35°)
M/L 2/s
CALLAN enters
LONELY X to desk C.f.g.
GO IN MC2/s

CALLAN: Alright. Get on with it.
Oi!
Got your gloves on?

As CALLAN moves away CRAB LEFT to L/S.
LONELY Lf.g.
CALLAN X to Study R.b.g.

LONELY: Mr.Callan, please.

CALLAN: We want a real professional job, mate.

LONELY: That's what I'm here for, Mr.Callan.

3. 1A(35°) SC.2. INT.RULES STUDY.NIGHT. B1
L/S Desk R.f.g.
Door C.b.g.
CALLAN enters
GO INTO M/S
CALLAN at piano.

Coming to 4 on 4

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4. 4(Cutaway Shot)
C/S First photo.
PAN OVER to C.S.
Second photo

5. 1(35°)
M/S CALLAN

/2 to POS.B./

CALLAN: Solid silver.

HOLD L/S as CALLAN
X to door.
See exit.

6. 3A(35°) SC.3. INT.LIVING ROOM.NIGHT. A1
ML2/s
FRAME miniature Rfg.
LONELY X to ti from
C.b.g.
CALLAN to L.b.g.

GO into C2/s
PAN OVER to C.S.
miniature.

CALLAN: Like it?

LONELY: Lovely.

Let hand in.
Takes picture.

CALLAN: Nick it.

HOLD empty wall.

7. 5A(24°) SC.4. INT.HUNTER'S OFFICE.DAY. C1
CS File on desk

PULL BACK to ML2/s
O/S HUNTER L.f.g.
Fav. MERES C.b.g.

Andrei

MERES:/Brezhevski, sir. The Polish rocket fuel expert?

/3 to POS.B./

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On Shot 7 on 5

HUNTER: That's the man.

MERES: Didn't the Russians make him an Academician ten years ago?

HUNTER: They did indeed, Meres. Do sit down.

8. 2B(24°) M2/s
MERES sits into Rfg.
Fav. HUNTER C.b.g.

MERES: Thank you. /

HUNTER: It's his wife we're interested in at the moment, however. This

9. 4(Cutaway shot)
CS Photo in hand

lady. /
Sophia. Currently known as Mrs.Rule.

10. 2(24°) M2/s a/b

MERES: Rule? /

HUNTER: He's a psychologist. Does research at Oxford, among other things. Haven't a light, have you? Can't seem to keep this damn thing in this morning.

11. 3B(35°) ML2/s
HUNTER rises on L.
MERES R.b.g.
PAN RIGHT with HUNTER
GO into MCU MERES

MERES: Sorry, sir. I haven't. /

SECRETARY:(OOV DISTORT) Yes, Mr.Hunter?

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On Shot 11 on 3

HUNTER: Get me some matches, will you? She was in a displaced persons camp near Bonn, from October 45 to June 46. Hysteria case. Saved from permanent insanity by Rule. He was a psychologist attached to the army rehabilitation unit. Brought her back to England and married her.

MERES: What about the first husband, Brezevski? /

12. 5(35°)
ML3/s MERES L.f.g.
HUNTER C.b.g.
SECRETARY enters Rbg.

HUNTER: What indeed, Meres?

SECRETARY: Callan's here, sir?

HUNTER: Oh good. Send him in, will you? /

13. 3(24°)
M2/s
MERES rises L.b.g.
HUNTER R.f.g.
Let HUNTER X f.g. to his chair.

MERES: Shall I go, sir?

HUNTER: No. No. This should interest you. /

14. 5(35°)
ML3/s
HUNTER sits L.f.g.
MERES L.b.g.
CALLAN enters.
X to C.b.g.

CALLAN: You don't want me to share all our secrets, do you?

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On Shot 14 on 5

15. 3(24°)
C.S. CALLAN'S hands as he puts objects on desk.

PULL BACK to ML3/s HUNTER/MERES/CALLSN

HUNTER: What did you get? /

CALLAN: Silver candlesticks, two silver mugs, one cup, Henley Regatta 1935, assorted jewellery, bird's picture, oh and eighteen pound five and fourpence cash.

HUNTER: The miniature is delightful.

16. 5(15°)
MCU CALLAN

MERES: Really exquisite. /

CALLAN: Yeah. Lonely like it too. /

17. 2(35°)
ML3/s
O/S CALLAN R.f.g.
MERES R.b.g.
fav. HUNTER C.b.g.

HUNTER: Aren't you curious about the Rule family?

CALLAN: I never heard of them. Why should I be?

HUNTER: Because I wanted them robbed. She's a Pole. British by adoption. Her name is Sophia Brezevski.

18. 5(15°)
MCS HUNTER'S hands with photo.

PAN OVER to CALLAN's hands.

PAN OVER to MCU CALLAN. Take his sit on desk.

CALLAN: So? /

HUNTER: This is her, Callan, with her first husband, Dr. Andrei Brezevski. Taken in Warsaw in 1940. He taught physics at the university. She seems to have a penchant for academic types.

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On Shot 18 on 5

CALLAN: I've got a penchant for big blondes. It's all

19. 3(35°) a matter of taste /
M3/s
HUNTER/MERES/CALLAN.

HUNTER: Dr.Brezevski is still alive. That's why I went to the trouble of getting these. They cost me £20,000 and a

20. 5(9°) British passport. /
BCU CALLAN

CALLAN: Why couldn't you tell me this before? I'd have known

21. 2(9°) what to look for. /
BCU HUNTER

HUNTER: My dear chap. You've done very well. We've got

22. 5 exactly what we needed. /
a/b

CALLAN: Well, you could have

23. 3 fooled me. / What now?
a/b

/2 to POS.C./

HUNTER: Nothing, thank you. I shan't be needing you any

HOLD CALLAN'S
rise to ML3/s

longer. Gooday, Callan.

As HUNTER rises
CRAB RIGHT.
PULL BACK with him
to filing cabinet
in R.f.g.
Let CALLAN go on L.
HOLD 2/s
HUNTER R.f.g.
MERES C.b.g.

CALLAN: There's nothing like feeling you're wanted.

HUNTER: You look bewildered, Meres. It changes your whole face. Make it more boyish.

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On Shot 23 on 3

MERES: Sir, I....

HUNTER: I like it.

MERES: He won't leave it there, you know, sir. He'll check up on them, now. /

24. 5(9°)
CU HUNTER
Turns into shot.

HUNTER: Of course, he will. He knows that's what I want him to do and he won't be able to resist. Especially now that I've told him half the story. /

25. 3(35°)
ML2/s
HUNTER R.f.g.
MERES C.b.g.

Go in with HUNTER to TIGHT M2/s

MERES: But why only half, sir? I take it you're after Brezevski. /

26. 5 (24°)
MS HUNTER

HOLD his X back to chair.
CRAB LEFT to O/S 2/s with MERES C.b.g.
Take HUNTER'S sit.

HUNTER: Yes.

MERES: Isn't it urgent?

HUNTER: Oh, it's urgent alright. /

27. 3(9°)
CU HUNTER

But Callan won't be wasting his time. I need the co-operation of Mrs. Rule - Mrs.Brezevski. Callan doesn't know it yet, but that's what's he's organising. /

28. 5(24°)
M2/s HUNTER L.f.g.
Fav. MERES C.b.g.

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On Shot 28 on 5

MERES: I'd have thought
that was my line of country.

HUNTER: Don't worry, Meres.
I've not forgotten you.
But I shall need you in
Stockholm. I want you to go
to the opera.

29. 3(9°) MERES: I'm tone deaf, sir. /
BCU HUNTER

HUNTER: Then you won't find
the music too distracting,
will you?

CAM.5 to POS.B.
CAM.3 to POS.C.

Coming to 30 on 4

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30. 4A(35°) SC.5.LONELY'S KITCHEN.DAY B2 + F/POLE in C.f.g.

C.S.Pots and pans.C.f.g.
PAN UP to Low L/S.
LONELY R.f.g.
Street C.b.g.
SeeLONLEY's X to sink.

FX:Kitchen noise & street. thru scene.

CALLAN: What's all this then?

31. 1B(35°)
ML4/s
LONELY to L.f.g.
CALLAN enters to C.b.g.
TWO EXTRAS b.g.

LONELY: I've got to make a living, Mr. Callan.

CALLAN: You haven't gone straight, have you?

LONELY: Mr. Callan!

CALLAN: Lonely, where could I find out about a Pole?

32. 2C(9°)
CU CALLAN

LONELY: A what, Mr. Callan?

CALLAN: P.O.L.E. - A bloke from Poland.

LONELY: Blimey, there must be millions -

CALLAN: This one's famous. He has to be.

33. 1(9°)
CU LONELY

LONELY: There's a Pole on the dodge round here. At least he used to be a Pole. Come over here during the war. In the Air Force. He might know.

34. 2(35°)
M2/s CALLAN C.b.g.
LONELY R.f.g.

CALLAN: How's he live, this Pole of yours?

Coming to 35 on 1

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/STAND BY T/C/

On Shot 34 on 2

LONELY: He does all right, Dicer does.

CALLAN: I must be slipping - Of course, Dicer. /

35. 1(35°)
M2/s LONELY C.b.g.
CALLAN L.f.g.

LONELY: You know him?

CALLAN: I've heard of him. Can he still keep his mouth shut?

LONELY: If I tell him he can.

CALLAN: Big deal. Got a phone here? All right - get him. /

36. 2(35°)
ML2/s LONELY X frame
CALLAN to R.f.g.
Let LONELY go on L.
See CALLAN'S exit in L.S.

And Lonely, make it quick.

/1 to POS.C./

T/C SEQUENCE 1. Duration: 1.11 SOF
Mrs.Rule walks into cafe.
Callan follows.

MIX

37. 6A SC.7. INT.OXFORD CAFE. DAY. C2+ F/Pole (up)
MLS Group Shot.
CALLAN L.f.g.
MRS.RULE/AGNES &
MAN far R.b.g.
Let WAITRESS to Cbg.
As she goes
EASE INTO CU
CALLAN L.Frame
Others b.g.

FX:B.g. Chatter for cafe thru scene

WAITRESS: Yes, Sir?

CALLAN: Tea, please.

38. 5B(35°) /
ML2/s
EXTRA L.fg.
WAITRESS down C.b.g.
PAN RIGHT with her
Let her GO.
HOLD SQUARE M2/s
MRS.RULE/AGNES.

AGNES: They took everything?

MRS. RULE: Everything that was valuable. My jewellery, the things .....

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On Shot 38 on 6

Charles won for rowing - even my photograph.

AGNES: But weren't you insured. /

39. 3(15°) C
MCU MRS.RULE
EASE INTO BCU

MRS.RULE: Oh yes. And we'll get it all back, they say, once the insurance assessor comes from London. The money, anyway, But you can't get it all back, not the things you've bought together, made together. /

40. 5B(24°)
MC2/s MRS.RULE Lfg.
AGNES Cbg.

The worst thing is the feeling that someone has looked into your life - into all the personal and private things that one wants to cherish and value. /

41. 3(9°)
BCU MRS.RULE

The things that one wants to keep a secret forever - even from one's friends. The little bits and pieces of love - to think that someone has put his grubby hands on all that /

42. 6
a/b
HOLD CALLAN's rise
PAN with him to stairs.

/3 to POS.D./

See his exit L.b.g.

ZOOM IN to MCU MAN Rbg.
HOLD his rise, & COME OUT to L/S as he follows CALLAN.

/5 to POS.A/

43. 4A(35°)
L/S Group
Cooking canopy f.g.
LONELY R.b.g.
Street C.b.g.(Low

SC.8. INT.LONELY KITCHEN. EVENING. F/POLE Sink

B3 Inn. er Room.

Coming to 44 on 2

FX:Kitchen noises b.g.

On Shot 43 on 4

44. 2C (35°)
ML4/s
LONELY R.f.g.
DICER ENTERS.
X to L.b.g.
EXTRAS b.g.

Let them go on L.

DICER: Your friend is not here?

LONELY: He's coming. Wait in there.

45. 1C(35°)
ML2/s
DICER X to L.f.g.
LONELY to R.b.g.(Low)

Very touchy my friend is.

CAM.4 to POS.B.
CAM.2 to POS.B.

DICER: Worse than me?

LONELY: A lot worse.
You touch me, and he'll hurt you bad.

As DICER X to C.f.g.
Take his sit in single M.S.

DICER: I don't wish to touch you.
Does this friend have a name.

LONELY: He's called Mr.Callan.

DICER: Callan? Does he know my reputation?

FX: Knock at door

HOLD his rise
PULL BACK to LS.
DICERX to L.b.g.
LONELY into R.fg.
See Door C.b.g.

Tell him to come in.

Do it.

LONELY: Come in , Mr.Callan.

HOLD 3/s as CALLAN enters.

46. 3D(35°)
M2/s frameing with lockers R.f.g.
DICER into f.g.
CALLAN to C.b.g.
HOLD TIGHT 2/s in f.g.
See walkover above.

CALLAN: Good evening.

DICER:Good evening, Mr.Callan.

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On Shot 46 on 3

CALLAN: Don't hide behind doors, mate. You leave shadows. You

47. 1(35°)
ML3/s
LONELY L.f.g.
CALLAN X twds. C.f.g.
DICER R.b.g.
PUDL BACK
CRAB LEFT with CALLAN
Take his sit L.f.g.
DICER X to C.b.g.
Sits.
HOLD 2/s(Low)

should remember that. /
And I don't like blokes who bash me on the head with coshes. You should remember that too. Sit down, Mr....

DICER: Dicer will do.

CALLAN: Alright, Dicer. You go to your church and I'll go to mine. What were you playing at, anyway?

DICER: I don't like meeting strangers. Lonely says you want information.

48. 4(35°)
ML2/s
CALLAN L.f.g.
LONELY C.b.g.
Let LONELY go.
HOLD CALLAN's rise
CRAB LEFT with him to M2/s with DICER.
See thru door R.b.g. (Low)

CALLAN: That's right. /
Got some containers, Lonely?

I want to know about a man. A Pole.

DICER: Do you know the name of this man?

CALLAN: His name is Andrei Brezecski. He's a doctor of philosophy - a scientist. About 60 or so. Took his degrees at Warsaw University.

Let LONELY re-enter to R.b.g.
HOLD 3/s

DICER: Anything else.

CALLAN: Put some water in yours.

See LONELY'S exit.

49. 1(24°)
MCU CALLAN(low)
PULL BACK
CRAB LEFT to 2/s
CALLAN sit in MCU Lfg.
DICER C.b.g.

LONELY: Yes, Mr.Callan.
DICER: Anything else? /
CALLAN: He used to be married to a woman called Sophia - back in 1940.

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On Shot 49 on 1

DICER: Used to be?

CALLAN: The war got her.

PAN RIGHT
CRAB LEFT as
DICER X to lockers
HOLDING 2/s

DICER: It got me also. Why do you want him?

CALLAN: I just want him.

DICER: Is he a Communist?

CALLAN: He's alive, isn't he?

DICER: I do not like Communists, Mr. Callan.

50. 3(24°) CALLAN: This is for money. /
MCU DICER

DICER: Even so. I do not like them. Before the war I had an estate. People like this one looked after my pigs and kept out of my way. Now I am grateful to them because they introduce me to you. Before the war I would

EASE BACK to
M2/s as LONLEY
re-enters C.b.g.

51. 4 have had you arrested. /
ML2/s CALLAN L.f.g.
DICER C.b.g.

CALLAN: You're breaking my heart. And that's why you don't like Communists?

DICER: That - and because they stole my estate, deported my parents and

52. 3(15°) killed by brother /
CU CALLAN

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On Shot 52 on 3

CALLAN: And where wer you in all this?

DICER: In the RAF defending your country.

53. 4(15°)
CU DICER
Let him X into BCU

CALLAN: Ta. And afterwards?

DICER: I became a thief, a grass, a man who lives off women. Poles are fascinated by self destruction, Mr.Callan.

54. 1(35°)
ML3/s CALLAN L.f.g.
DICER sits F.g.C.
LONELY R.b.g.

And very good at it. Perhaps I can find where this man is.

CALLAN: A hundred nicker.

DICER: I say perahps. It is not money only.

CALLAN: What then?

DICER: I have my hobby, Mr. Callan. To hit back at those who hurt my country Your interest may be part of it. I should like to speak to you in private.

CALLAN: Scarper.

LONELY: I've got nothing to do, Mr.Callan. This is my dinner time.

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On Shot 54 on 1

CALLAN: Well, then, go and have your dinner.

HOLD LONELY'S rise
See his exit.

As CALLAN sits on bench
GO INTO M2/s
CALLAN/DICER(Low)

DICER: You still work for Security? Why should I help you?

/LET IN SWINGER FLAT/

CALLAN: Because if you do, you could be hurting the Russians.

DICER: You swear it?

CALLAN: Yes.

HOLD DICER'S rise
PULL BACK with him,
As he STOPS
HOLD DICER in CU
R.frame
CALLAN C.b.g.

DICER: I know abit about Brezevski. He's very powerful and very dangerous.

CALLAN: Go on.

55. 4(24°)
MS DICER
CRAB LEFT with him to M2/s.
DICER to L.f.g.
fav. CALLAN C.b.g.

DICER: I can't. Not now. / I'll have to check.

CALLAN: I need to know, Dicer.

DICER: I was told that your word could be trusted. I hope it still can.

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On Shot 55 on 4

CALLAN: Try me.

DICER: I will. It may take a day or two.

56. 3(9°) BCU DICER(low)

CALLAN: Two, no more. /

DICER: It is strange. You give me no warnings.

CALLAN: Warnings?

57. 4(9°) BCU CALLAN(high)

DICER: How this is all secret - and I must tell no one. /

CALLAN: You don't need any warnings, mate. You talk and I'll kill you. And you know it. /

58. 3 a/b

DICER: Do you know, I believe I do. /

59. 1(35°) "12/s DICER Lfg. CALLAN R.f.g.

I must go now.

/3 to POS.B./

Goodnight.

CALLAN: When you get the information phone Lonely. O.K?Goodnight. Here. Go and frighten an old lady.

Let DICER X to door in low MLS.
HOLD CALLAN'S rise
Switch frame
HOLDING 2/s

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On Shot 59 on 1

See DICER'S exit
CRAB LEFT into
CU CALLAN

DICER: I have begun to like you, Callan. Perhaps it is as well for both of us.

60. MIX
5A(35°)
ML3/s
HUNTER in MCU Lfg.
MERES L.b.g.
ASSISTANT Rbg.

SC.9. INT.HUNTER'S OFFICE. C1
DAY.

HUNTER: So he went to Oxford?

/1 to POS.D./

MAN: Yes sir.

HUNTER: And then?

MERES: He lost him, sir.

HUNTER: Tch. Tch. Tch.

MAN: He went into a cafe, had tea, then made a phone call, sir. Long distance, I'd say.

MERES: Lonely, sir? He's the most likely. /

61. 2B(15°)
MCU HUNTER

EASE OUT to M.S.
as he leans fwd.

HUNTER: Oh dear. We'll never hear the end of this, you know. FX: Buzzer Yes?

SECRETARY(DISTORT): Callan is here sir.

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On Shot 61 on 2

HUNTER: Good. Send him in. Here he is, gentlemen. Be

62. 5(35°) prepared for a little acid. /
ML4/s O/S HUNTER Lfg.
MERES Lbg.
CALLAN enters Cbg.
ASSISTANT Rbg.
Take CALLAN'S sit.

CALLAN: Watcher, Charlie, sir.

HUNTER: Callan. Nice of you to look us up.

CALLAN: Just dropped in to give

63. 3E(24°) you a bit of advice. /
M3/s
ASSISTANT in MCU Rfg.
CALLAN Cbg.
MERES Lbg.

Oh that's him. You're useless mate. Do you know that? One of yours, Meres?

64. 5(24°) Looked like your style. /
M3/s O/S HUNTER
CALLAN Lbg.
ASSISTANT Rbg.

HUNTER: What's wrong, Callan?

CALLAN: He tried to follow me. Put a pair of dark glasses on. Thought they'd make him

65. ~~2~~(15°) invisible. /
MCU HUNTER

HUNTER: Or obvious, Callan.

66. 5(35°) Perhaps we wanted you to see him. /
ML4/sa/b
See ASSISTANT'S exit

67. 3(35°) Thank you. /
MS HUNTER
He rises into shot.

You talked to Mrs. Rule?

PAN RIGHT with him as he X f.g.
HOLD 3/s
MERES L.b.g.
CALLAN C.f.g.
HUNTER R.b.g.

CALLAN: Mrs. Brezhevski? No. I just listened.

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On Shot 67 on 3

68. 2(15°)
MCU CALLAN

HUNTER: Why Callan? /

CALLAN: You fascinate me. You really should have told me about Brezhevski. He's big stuff. He could

69. 5 (15°)
MCU HUNTER

do a lot of harm. /

HUNTER: Who told you that?

CALLAN: Dicer.

70. 3(24°)
M3/s
CALLAN/HUNTER with MERES Lb.g.
Let HUNTER go on R.
HOLD 2/s

HUNTER: Dicer? / Oh yes, the outraged Pole. I hope he didn't over-charge you.

CALLAN: He's doing it for

71. 5(9°)
BCU HUNTER
Turns into shot.

love. /

HUNTER: He's doing if for hate, Callan. He hates too

72. 2(35°)
ML3S.
HUNTER to cabinet Rfg.
CALLAN C.b.g.
MERES Lbg.

much. It makes him careless. / Well now - what do you propose we should do about Brezhevski?

CALLAN: Lift him?

HUNTER: It would be nice.

CALLAN: Does he know where his wife is?

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On Shot 72 on 2

HUNTER: No . But he's like to, apparently. He"s been trying to find her for years.

CALLAN: So now you want me to

73. 5 a/b — bring them together? /

HUNTER: Unfortunately, she's quite happy as she is. I don't think she'll welcome

74. 3(35°) ML3/s HUNTER X f.g. to chair L.b.g. MERES C.b.g. CALLAN on Right. — the past being dragged up. / We've got to get Brezhevski, whatever it costs. Even Mrs.Rule's sanity,

75. 4(Cutaway) C.S.Brezhevski's photo, in hand. — This is Brezhevski. /

They've got a hundred-megaton bomb now. It's

76. 2(9°) CU HUNTER — fall out is frightening. / Drop it here and you'd wipe out the whole country. Every

77. 5(9°) CU CALLAN — living thing. / They've got the rocket big enough to take it - but not the fuel. By the end of the year Brezhevski will have the fuel.

78. 2(24°) M2/s CALLAN Rfg. HUNTER sits C.b.g. — CALLAN: So you want him now. /

HUNTER: That would be ideal, Callan. And we can get him. He's been working too hard. He needs a rest. They're letting him out to Sweden for

79. 5(15°) MCU CALLAN — a science conference. /

CALLAN: And he still loves his wife.

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On Shot 79 on 5

HUNTER: Exactly, Callan. That is precisely where your Mrs. Rule comes into it. I want you to go back to her with the good news.

80. 3(35°) M3/s HUNTER/MERES/CALLAN — CALLAN: Good news? /

HUNTER: That Brezhevski is still alive. Make her write a letter to him Meres will deliver in

81. 5(9°) BCU CALLAN — Stockholm. It's all arranged. /

CALLAN: She is going to get

82. 2(9°) BCU HUNTER — hurt. /

83. 5 a/b — HUNTER: She is indeed. /

CALLAN: But they'll still find the fuel, won't they?

84. 2 a/b — Even without Brezhevski. /

HUNTER: By the time they do,

85. 5 a/b — we'll have it too. /

86. 3(35°) M3/s CALLAN rises Rbg. MERES C.b.g. HUNTER Lb.g. — /

CALLAN: What's my cover?

HUNTER: An insurance assessor. I seem to remember she had a burglary.

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On Shot 86 on 3

CALLAN: You've got it all worked out, haven't you? You're a little devious, but I've got to hand it to you.

HUNTER: Thank you. Do a little homework, will you, for

87. 5(9°) Dr.Rule's benefit./
BCU CALLAN

CALLAN: And I can tell her

88. 2(9°) we want Brezhevski alive? /
BCU HUNTER

HUNTER: Of course - and we do, if it can be

89. 5 arranged. /
a/b

90. 2 CALLAN: And if not? /
a/b

HUNTER: The West will have the fuel next year. Without Brezhevski the Russians may not.

91. 5 I just want him, Callan. /
a/b

92. 3(35°) /
ML3/s a/b
As CALLAN turns away CRAB LEFT to see his exit in LS.

MIX:
C/S GRAMS: End of Part Music.
CALLAN(End of Part Caption)

F I R S T C O M M E R C I A L B R E A K

1 to POS.D.
2 to POS.E.
3 to POS.C.
4 to POS.B.
5 to POS.C.

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F/U
C/S
CALLAN Caption

GRAMS:
Beginning of Part Music

F/U

MIX

93. 5C(35°)
CS Picture Mark on wall.

SC.10.INT.RULES FLAT. LIVING ROOM. DAY. A2.

PAN OVER to MCU CALLAN

CALLAN: He seems to have been a very clever burglar.

PAN LEFT with him as he X f.g. HOLD M2/s as CALLAN sits on L. MRS.RULE Rbg.

MRS.RULE: He won't be caught then, Mr...?

CALLAN: Tucker. It's on my card. I very much doubt it.

MRS.RULE: And all our things.

CALLAN: Melted down, broken up, sold /

94. 1D(15°)
MCU CALLAN

I'm sorry. There's just one thing bothers me.

95. 5(15°)
MCU MRS.RULE

There are five houses on this side of the street. /

MRS.RULE: Yes.

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On Shot 95 on 5

CALLAN: Why did the burglar choose you, Mrs. Rule? /

96. 2(35°) (E)
ML3/s
O/S CALLAN Lfg.
MRS.RULE C.b.g.

DR.RULE enters Rbg.
HOLD their rise.

RULE: Sophia, I....

MRS.RULE: Charles, this is Mr.Tucker, the insurance assesor. My husband, Dr. Rule. /

97. 1(35°)
M3/s
CALLAN Lbg.
RULE X from Rf.g. to Cbg.
MRS.RULE to Rfg.

CALLAN: How d' you do.

MRS.RULE: We usually have a drink about this time. How about you, Mr.Tucker?

CALLAN: Thank you. Scotch and water please.

RULE: Would you get some water, darling?

98. 2(35°)
ML3/s a/b
See MRS.RULE's Exit.
HOLD M2/s O/S CALLAN Lfg.
RULE C.b.g.

MRS.RULE: Of course. /

RULE: I wish you'd come to me.

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On Shot 98 on 2

CALLAN: I tried. You're a hard man to pin down, Dr.Rule.

RULE: I am very busy. I do experimental work. I

99. 1(9°) lecture and I practise. /
CU CALLAN

CALLAN: Most people want to see me at once, doctor. When i couldn't reach you, I went

100. 2 (9°) to your wife. /
CU RULE

RULE: Yes, fo course. Please

101. 5(35°) sit down. /
ML2/s CALLAN sits On L. RULE sits Rbg.

The thing is my wife's health is not good. Physically she's fine. But worry is bad for her. She is very delicate.

CALLAN: We try not to worry people, doctor. On the contrary.

RULE:Believe me, I understand that. But in future I'd prefer it if you would talk to me.

102. 2(15°) CALLAN: Very good sir. /
MCU RULE

RULE: May I ask what you've talked about?

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On Shot 102 on 2

CALLAN: The things that were lost. The cups for instance - she misses them very much.

RULE: I was very proud of them. /

103. 1(35°)
M3/s.
RULE rises X to drinks Rfg.
MRS.RULE enters to C.b.g.
CALLAN rises to Lbg.

No, vain. I rowed in the Diamond Sculls before the war.
Thank you, darling.
I think you'd better come to my study and talk to me there, Mr.Tucker.

CALLAN: Yes, of course.

MRS.RULE: Oh, must you take him away? Mr.Tucker has been most charming.

RULE: There'll be a lot of forms to fill in Sophia

HOLD TIGHT 3/s fav. CALLAN.

CALLAN: I'm afraid so.

PUSH IN to CU MRS. RULE.

MRS. RULE: Oh, very well, then. Take him. But let's have our drinks first.

5 to POS.A.
2 to POS.A.

104. 4E(35°) SC.11.INT.KITCHEN.NIGHT. B3
CS Picture in magazine.
FX:Kitchen noise b.g. thru scene.

PULL BACK to MLS LONELY Lfg./door Rbg. (low)

FX:Knock

HOLD LONELY's Rise
See his X to door

LONELY: Sorry, darling.

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On Shot 104 on 4

As DICER enters
CRAB LEFT to Low M2/s
DICER C.b.g.
LONELY into R.b.g.
PULL BACK with DICER
He X.f.g.

DICER: Your friend, Callan. Where can I reach him?

LONELY: You can't. I'll have to do that.

/1 to POS.E./

DICER: Don't be too important Lonely.

Take him back to
MC2/s
Let DICER GO
HOLD MCU LONELY.

LONELY: I'm not being anything, mate. I just can't tell you where he lives.

DICER: Get hold of him, then. I have news for him, and it is good.

105. 6A — SC.12. INT.OXFORD CAFE.NIGHT. — C2

CS Plate in front of CALLAN
PAN UP to LS CALLAN Lfg.
See MRS.RULE/AGNES bg.
Let WAITRESS X into Lfg.

F/POLE(up)

FX:B.g.Cafe chatter thru scene.

WAITRESS: Will that be all, sir?

HOLD CALLAN'S rise
PAN with him to stairs HOLDING WAITRESS f.g.

CALLAN: Gawd, yes.

106. 1E(35°)

LS Telephone f.g.
CALLAN X to it from stairs.
HOLD CALLAN in MCU Lfg.
See MRS.RULE/AGNES Rbg.

107. 4B(35°) — INTERCUTKITCHEN SET.NIGHT. — B2

MS LONELY on L.
See phone Cbg.(low)
HOLD his rise
CRAB LEFT with him to phone
HOLD MLS with LONELY in MCU Lfg.
EXTRAS in b.g. & on walkover.

FX:Telephone &Kitchen noise.

LONELY: Hello. Hello.

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On Shot 107 on 4

CALLAN:(DISTORT) Don't get mad, old son. It's bad for your halitosis.

LONELY: Sorry, Mr.Callan. I been trying to read and I've had nothing but interruptions. /

108. 1(35°)
ML3/s
CALLAN'S reflections in mirror.
See MRS.RULE/AGNES bg.

CALLAN: Any more news from Dicer.

/4 to POS.C./

LONELY:(DISTORT) He's been here, looking for you. Got something good, he says.

CALLAN: Right. Tell him, tomorrow afternoon. Usual place. Three.

See CALLAN X fwds.
MRS.RULE in mirror

109. 3(35°) C
ML3/s AGNES Rfg.
MRS.RULE Cbg.
CALLAN to Lbg.

May I have my bill please. /

/1 to POS.E1 (CENTRE)/

MRS.RULE: Mr.Tucker.

CALLAN: Good evening, Mrs.Rule.

MRS.RULE: This is my friend, Miss Gregory.

CALLAN: / AGNES: } Good evening.

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On Shot 109 on 3

MRS.RULE: Mr.Tucker is my insurance assesor.

AGNES: Oh that's good. Is everything going to be settled then?

CALLAN: I hope so, Miss Gregory. My company always does its best. /

110. 4C(15°)
MCU AGNES

AGNES: I don't know what's happening to Oxford. We never used to have burglaries in the old days. /

111. 3(15°)
MCU CALLAN

CALLAN: The price of progress, Miss Gregory. /

112. 4
a/b
EASE INTO BCU

AGNES: But now everybody is obsessed with material things. Cars, refrigerators, the television. I suppose if one wants something badly enough, the simplest thing is to steal it. /

113. 1(35°)
M3/s CALLAN/
MRS.RULE/AGNES.

If one has no valid standard of morality I mean. Are you familiar with the criminal mind, Mr.Tucker?

CALLAN: I have to be. In my work you know.

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On Shot 113 on 1

AGNES: How fascinating it must be. I must go. I'm already late for a lecture. Goodbye, my dear. Goodbye, Mr.Tucker. Nice meeting you. Oh, my bag.

See AGNES exit in L.S.

114. 4(24°)
M2/s CALLAN sits into Lfg.
Fav. MRS.RULE Cbg.

MRS.RULE: Sit down, Mr.Tucker. / I've wanted so much to talk to you. My husband was afraid you might upset me, isn't that it ?

CALLAN: Yes, he was.

115. 3(24°)
M2/s MRS.RULE Rfg.
Fav. CALLAN Cbg.

MRS. RULE: Charles looks after me as if I were a princess. / Tell me about your work.

CALLAN: Well, to begin with, I have more than one job.

MRS.RULE: Really? I would have thought insurance...

CALLAN: That's just a sideline. My real business is watching people. /

116. 4 (15°)
CU MRS.RULE.

MRS.RULE: You mean you're a detective too.

CALLAN: Sometimes I have to be. People interest me. /

117. 1(24°)
M2/s CALLAN/MRS.RULE. (Square)

For instance - do you remember I asked you before why the burglar chose your house instead of one of the others?

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On Shot 117 on 1

MRS.RULE: Do you suppose we will ever know?

CALLAN: I know now.

MRS.RULE: But how?

CALLAN: It's all in your

118. 4(9°) background. /
BCU MRS.RULE.

MRS.RULE: My background?

CALLAN: Poland, Dachau - your first marriage.

MRS.RULE: Andrei? You know

119. 3(9°) about Andrei? /
BCU CALLAN

CALLAN: We know the lot.

MRS.RULE: Who is we?

CALLAN: I hope you'll never

120. 4 know./
a/b

MRS.RULE: You're not trying

121. 3 to blackmail me are you? /
a/b

122. 4 CALLAN: Yes. /
a/b

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On Shot 122 on 4

MRS.RULE: But I have nothing.

CALLAN: It's not money, Mrs. Rule.

MRS.RULE: Oh, for God's sake please. /

123. 1(24°)
MCS2/s CALLAN/MRS.RULE

CALLAN: Quietly, love.

MRS.RULE: What is it you want?

/3 to POS.B./

CALLAN: I can't tell you here.

MRS.RULE: Don't you know what you're doing to me?

CALLAN: Yes, it's all part of the treatment. Go home now and don't talk to anyone. Least of all your husband. I'll see you tomorrow morning. Nine o'clock. When your husband's at the hospital.

EASE INTO CU MRS.RULE.

MRS.RULE: You're very thorough.

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On Shot 123 on 1

CALLAN: Very. You go on home.
And think about Andrei.
He's alive.

124. 4(35°)
MS CALLAN / MRS.RULE.

PULL BACK with [illegible]
CALLAN to phone.
HOLD CALLAN IN MCU Lfg.
See MRS.RULE EXIT.

As she goes
EASE INTO CU CALLAN R.frame
Telephone on L.

FX:Telephone ringing tone followed by pip-pip noise

SECRETARY:(DISTORT) Yes?

CALLAN: Let me speak to Charlie please. Callan and scramble it.

/1 to POS.F./

HUNTER:(DISTORT) Charlie here.

CALLAN: It's all set. I'llget what you want in the morning.

125. 'A(35°)
MLS HUNTER CUL.frame.
SECRETARY C.b.g.

SC.13A.HUNTER'S OFFICE.NIGHT. INTERCUT. F/POLE DISTORT

C2.

HUNTER: How much have you told her?

CALLAN:(DISTORT) Enough.

HUNTER: Does she know Brezhevski's still alive?

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On Shot 125 on 5

CALLAN:(DISTORT) Yes.

HUNTER: In that case we'd better keep a watch on her. We don't want her running to him do we? /

126. 4(15°)
MCU CALLAN
GO INTO DCU

CALLAN: I'll look after that, Hunter. I don't trust those amateurs Meres is supposed to train.

HUNTER:(DISTORT) You sound unusually tetchy, Callan.

CALLAN: When this lot's over I think she'll probably go crazy.

HUNTER:(DISTORT) That bothers you?

127. 5(9°)
DCU HUNTER

CALLAN: Yeah. It bothers me. /

HUNTER: Then try thinking about that hundred megaton bomb. That should bother you even more.

MIX

128. 2A(35°) SC.14. INT.RULES FLAT.NIGHT. A1
L2/sLamp L.f.g.
RULE Centre.
MRS.RULE enters far R.b.g.(Low)

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On Shot 128 on 2

RULE: How was Agnes?

SWITCH FRAME as she X to L.b.g. HOLD M2/s

MRS.RULE: As usual. I thought you had a meeting tonight.

4 to POS.D.

RULE: I did. But I was worried about you.

PAN LEFT to SINGLE MS with MRS.RULE to window.

MRS.RULE: I'm alright, Charles.

129. 1F(24°) MLS RULE rises and X to R.f.g. MRS.RULE C.b.g.

RULE: Can I get you something.

MRS. RULE: No, darling. Thank you. I had some coffee with Agnes.

As she X to him GO INTO C2/s Fav. MRS.RULE.

Charles.

RULE: Darling...

2 to POS.E.

MRS.RULE: I couldn't live without you, Charles. You know that don't you?

RULE: Was anyone else with you tonight?

MRS.RULE: Just Agnes.... and Mr.Tucker.

STOP TAPE. ROLL BACK AND MIX

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/3 to POS.A./

/1 to POS.A./

/5 to POS.D./

T/C SEQUENCE 2. DURATION.1.05. SOF

Callan arrives at the Rules' house.

130. 4D(35°) SC.17 INT.FLAT.DAY. C3- HALL
A2-LIVING ROOM.
B1 -STUDY.

MLS Bust Lfg.
MRS.RULE comes downstairs Cbg(low)

PAN RIGHT with door
HOLD 2/s as CALLAN enters.
Let CALLAN X frame
HOLD MRS.RULE.

MRS.RULE: You're very prompt.

CALLAN: I have to be. I'm in a hurry/. the doctor's gone?

131. 5D (35°)
ML2/s
CALLAN in from R.
PAN LEFT with him
Let MRS.RULE into R.f.g.

MRS.RULE: Mr.Tucker. What is it you want?

/4 to POS.E./

CALLAN: One letter.

Fav. CALLAN C.b.g.

MRS.RULE: What?

CALLAN: One letter to your husband./

131a. 2E(15°)
MCU Mrs.Rule

MRS.RULE: But Charles is with me all the time.

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On Shot 131 on 5

CALLAN: I mean Andrei. Charles isn't your real husband, Mrs. Brezhovski, is he? Bigamy they call it. /

132. 3(24°) A
MS. MRS.RULE
sits into shot
Let CALLAN into L.frame
HOLD SQUARE M2/s

MRS.RULE: Oh, my God.

CALLAN: It's rough. Alright. But I'm in a hurry.

MRS.RULE: What do you know about Andrei?

CALLAN: Enough.

MRS.RULE: I saw his picture once. Years ago. When the Russians made him an academician. /

133. 2(9°) E
CU MRS.RULE.

I thought he was dead.

CALLAN: You mean you hoped he was.

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On Shot 133 on 2

MRS. RULE: Maybe. I love

134. 5(9°) — Charles so much you see. /
CU CALLAN

CALLAN: But you're not

135. 2 — married to him. /
a/b

MRS.RULE: Will you tell Charles?

CALLAN: No. And you won't either.

MRS.RULE: What will happen

136. 5 — to Andrei? /
a/b

CALLAN: That's none of your business. But I'll tell you.

137. 2 — He'll come and work for us. /
a/b

MRS.RULE: You won't hurt

138. 3(35°) — him? /
MI 2/s
CALLAN rises L.b.g.
MRS.RULE Rfg.
HOLD her rise
SEE their exit to study.

CALLAN: I have a letter I want you to write, Mrs. Brezhevski. Write exactly what it says.

MRS.RULE: I'll need my

139. 1A(35°) — glasses. /
ML2/s MRS.RULE X to desk Rfg.
SWITCH FRAME as CALLAN X to desk.
Keep door b.g.

It is in Polish.

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On Shot 139 on 1

CALLAN: Of course it's in Polish. The man who sent me isn't a fool.

CAM.3 to POS.E.
CAM.2 to POS.B1

MRS.RULE: But this is not true. I am not like this. Charles and I are happy

HOLD 3/s as RULE enters. MRS.RULE C.f.g. RULE/CALLAN Lbg.

CALLAN: Write it down, Mrs. Brezhevski. No. On this.

RULE: What the hell is all this? Why is my wife crying?

CALLAN: She's had bad news. You want to tell him?

140. 3E(9°) CU MRS.RULE. Turns into shot.

MRS.RULE: He knows. / It is about Andrei. They want me to

141. 4(24°) M2/s RULE/CALLAN

write to him. /

CALLAN: You know he's still alive?

RULE: I know.

CALLAN: We want him.

RULE: May I ask who we are?

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On Shot 141 on 4

CALLAN: No, you may not.

142. 1(35°)
ML3/s MRS.RULE
in MCU C.f.g.
RULE/CALLAN Lbg.

RULE: And if my wife refuses? /

MRS.RULE: I don't refuse.

CALLAN: She's in a nervous state, doctor. The shock of being tried for bigamy wouldn't

143. 4(15°)
C2/s RULE/CALLAN

FAST PAN LEFT with them to piano.

do her any good. /
You're too old for it, I'd take you apart, and then we'd be back where

144. 1
a/b

we started. /

Get on with it. I haven't got much time.

VOICE TAPE

Slow TRACK IN to CU MRS.RULE

MRS.RULE: (TAPE) My dearest Andrei, it was only the other day that I learned to my great joy, that you were still alive. I saw your picture in a magazine, and it said that you would be attending a meeting of scientists in

SLOW FADE.

145. 3(24°)
M2/s RULE Lfg.
fav. CALLAN C.b.g.

Stockholm. /

RULE: You realise what effect this could have on my wife?

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On Shot 145 on 3

CALLAN: You're the doctor, doctor. /

146. 4(15°)
MCU RULE

EASE INTO BCU

RULE: Twenty three years ago she was in Dachau. Waiting for extermination. Her mind was broken. It took all my skill to bring her back to normal. /

147. 3(15°)
BCU CALLAN

/4 to POS.B./

CALLAN: I know that too. /

148. 1(35°)
ML3/s MRS.RULE in MCU Cfg. RULE/CALLAN Lbg.

TRACK IN to MCU MRS.RULE & DOWN to C.S. her hand with pen.

MRS.RULE: I have been very ill. It seems likely that I may die soon. My heart, they say. After Dachau it was never strong. My darling, I would so much like to see you again, just once more. There is a friend here in England who can arrange this. He belongs to a Free Polish Organisation. It has brought many people to England. Please say that you will come too, if only for a little while. /

VOICE TAPE 2.

SLOW FADE

149. 3(24°)
M2/s RULE Lfg. CALLAN C.b.g.

RULE: What is she writing?

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On Shot 149 on 3

CALLAN: Lies.

RULE: How in the name of God can you justify this?

CALLAN: I don't have to. That isn't my job, doctor. I just came for the letter. /

150. 1(35°)
ML3/s a/b
CALLAN X to Rbg.
RULE to Lbg.
HOLD M3/s

Fine. Now, the envelope. Just his name. Now put the letter in the envelope. That's it then.

RULE: This is unbearable.

PAN LEFT with CALLAN as he X twds.piano HOLDING 3/s

CALLAN: Yes. We'll have to borrow your wife for a couple of days. Just to identify her husband. /

151. 3(15°)
C2/s CLLAN/RULE

RULE: Damn you.

CALLAN: Please not again. Think, doctor. That's how you make your living, isn't it? By thinking. /

152. 1(35°)
ML3/s a/b
CRAB INTO C2/s
RULE/MRS.RULE.

/ 3 to POS.D. /

153. 5(35°) A
C.S.Letter in HUNTER'S hands.

SC.18.INT.HUNTER'S OFFICE. C1
DAY.

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On Shot 153 on 5

PAN UP to
MCU HUNTER(side view)

PULL BACK
CRAB LEFT to M2/s
O/S HUNTER Lfg.
MERES rises Cbg.

HUNTER: The letter is perfect, according to our boffin. Brezhevski is on his way to Stockholm now. Three KGB men with him. Have a good trip.

/ 1 to POS.C./

MERES: Thank you, sir.

HOLD M2/s as
MERES X twds. door.

HUNTER: Meres?

MERES: Yes sir?

HUNTER: Make it a nice quiet job please. /

154. 2B1(35°)
MLS.
MERES into L.
PAN RIGHT with him
to exit.

155. 4B(35°) SC.19.INT.LONELY'S KITCHEN. DAY. B3

FX:Kitchen noises bg.

L.S. with
walkover above.
PAN DOWN to inc.
CALLAN on L.

PAN RIGHT with
him twds. door.

CALLAN:Come in.

DICER: Mr. Callan.

Let CALLAN into Lfg.
in ML2/s with
DICER Rbg.

CALLAN: What's the good news?

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On Shot 155 on 4

DICER: This Brezhevski - he was once married?

Take CALLAN's sit (Stay low with Extras above Rbg.)

CALLAN: Yeh. I know.

DICER: But he lost his wife, you said?

CALLAN: I thought so.

156. 1C(24°)
MC2/s CALLAN on L. DICER sits into shot on R.(50/50)

DICER: The good news is this, Mr.Callan. / His wife is alive again. My information is very serious and very accurate.

CALLAN: Go on.

DICER: Brezhevski has a flat in Warsaw. Somebody broke into it a little while ago. They stole a lot of things - including Brezhevski's wedding picture and his

157. 3D(9°)
CU CALLAN

marriage certificate. / When this was known, the Polish security people told the KGB.

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On Shot 157 on 3

CALLAN: Do you know why?

DICER: Everything that happens to Brezhevski is important to the KGB. /

158. 4(24°)
ML2/s CALLAN Lfg.
DICER rises
X to Cbg.

There is something else, also. But i have not full information.

CALLAN: Let's have it.

DICER: The KGB know that the British are enquiring about the wife. /

159. 1(24°)
MS CALLAN
HOLD his rise
PULL BACK with him.

CALLAN: Do you know where the wife is?

Let DICER in from R.
GO INTO C2/s
CALLAN in BCU L.frame
DICER b.g.

DICER: No . but they know. Now the KGB are looking for her also.

T/C SEQUENCE NO.3. DURATION: .31. SOF
Mrs.Rule being followed by KGB Man

C/S
CALLAN:End of Part Caption.

GRAMS:End of Part Music.

S E C O N D C O M M E R C I A L B R E A K

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C/S
CALLAN:Beginning of Part Caption

GRAMS:Beginning of Part Music.

MIX

160. 3B(35°) SC.21.INT.HUNTER'S OFFICE. C1
MS Door NIGHT.
As CALLAN enters
PULL BACK with him
to desk
HOLD ML2/s
HUNTER/CALLAN(square)

CALLAN: They're on to us.

HUNTER: Who?

CALLAN: The KGB.

HUNTER: Who told you that?

161. 2B(15°) CALLAN: Dicer. /
MCU HUNTER

162. 5A(35°) HUNTER: Do you believe him? /
ML3/s
O/S HUNTER Lfg.
CALLAN Lbg.
SECRETARY enters Cbg.

CALLAN: Why not? He's nothing to gain.

HUNTER: At least we should assume he's right.

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On Shot 162 on 5

SECRETARY This just came through.

Let SECRETARY GO.

HUNTER: Splendid. The letter's done the trick alright. /

163. 2B(15°)
MCU HUNTER
EAST INTO BCU

Brezhevski'gave them the slip at the opera last night. He and Meres are on their way to Newcastle. When they dock tomorrow morning I'll arrange a helicopter to take him to the local flying club. /

164. 3(24°)
ML2/s
HUNTER rises to Lfg.
CALLAN Rbg.

SECRETARY: (DISTORT) Yes sir?

HUNTER: Come in again, will you? If Dicer knows what he's talking about the KGB will be on to Mrs.Rule very quickly. You'd better get down there. Fast. /

165. 5(35°)
ML3/s
CALLAN Lfg.
HUNTER Cbg.
See into Rbg.
PULL BACK with HUNTER to his chair
CRAB LEFT
HOLD 3/s

If she's not at home, Callan, find her, wherever she is, and take her to Newcastle. I'll meet you there in the morning. Callan will want a fast car now. To Oxford. And I want to get to Newcastle by early morning. Will you see to it?

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On Shot 165 on 5

SECRETARY: Yes sir.

CALLAN: And how do I get Mrs.Rule to Newcastle? /

166. 2(9°)
CU HUNTER

HUNTER: Oh we'll keep the RAF employed. Get on to the Air ministry will you? We shall need another helicopter. /

167. 5(35°)
ML3/s a/b
Take HUNTER'S sit
SEE CALLAN's exit.

T/C SEQUENCE NO.4.DURATION:1.24. SOF
Callan/Lonely in garden

LONELY: Mr.Callan. Mr.Callan.

CALLAN: Is she still there, Lonely.

LONELY: Yes, Mr.Callan. And her old man. But there's two other geezers went in about ten minutes ago. Foreigners they look like to me.

CALLAN: Two?

LONELY: Yes.

CALLAN: Right mate. You just stick here and watch. And Lonely, keep our of sight.

END OF T/C

LONELY: You're joking.

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168. 4F(35°) SC.23.INT.RULES FLAT.NIGHT. A2

CS Pistol in 1st man's hand.
FAST PULL BACK to ML4/s
RULE Rfg.
1st Man Rbg.
2nd Man Cbg.
MRS.RULE Lbg.

KGB: You are very quiet, doctor.

RULE: I'm thinking.

KGB.: What? What are you thinking?

RULE: My thoughts are private.

169. 3A(15°)
MCU 1st MAN
GO INTO BCU.

KGB: Are they? /
Perhaps you are wondering why you should help us to keep Brezhevski. You think you're betraying your country to save your wife. You are a doctor. In the West that is no doubt an admirable thing to do. If I have to choose between saving my country and saving my friend, I hope I should have the decency to save my friend. One of your

170. 5C(9°)
BCU RULE

writers said that. /

RULE: E.M.Forster.

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On Shot 170 on 5

KGB: In a few minutes we shall be leaving here. For two days. After that you can go on being just as you were before. I think the word is futile, Dr. Rule. /

171. 4(35°)
ML4/s a/b

You will have your darling Sophia to look after. How long before she betrays you too doctor? /

172. 5(24°)
M2/s
MRS. RULE CU Lfg.
1st MAN Cbg.

MRS. RULE: Please!

KGB: Please? What kind of word is that? You endanger five years of work, the security of my country and all you can say is please? /

173. 4
a/b
As RULE X to Rbg.
TRACK IN
CRAB LEFT to
CS Pistol L.frame
Rbg.(low)

Her crying is too noisy . Put on the radio, doctor. No jazz please. No pops.

GRAMS: Pop music - tuning noise - Brahms Symphony No.3. LPM 18926

*

174. 2F(35°) — SC.24. EXT.FLAT.INDOW.NIGHT. — F/POLE
MS French windows.
PAN LEFT to MLS garden.
CALLAN into L.frame.
As he X to window
GO into MCU CALLAN
PAN DOWN to CS Hands.

FX: Night sounds quiet street

*

*

*

175. 4F(35°) — SC.25. INT.FLAT.NIGHT. — A2
ML4/s
RULE returned to Rfg.
See French window in far Lbg.
as CALLAN enters.

*

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On Shot 175 on 4

/2 to POS.A./

KGB: This is music, doctor. Real music. *

RULE: It's Brahms. A German bourgeois. *

KGB: One of my favourites. *

RULE: I doubt it. His values were E.M.Forsters.

HOLD 1st MAN'S rise.

KGB: This isn't a seminar, doctor. *

176. 2A(35°) CALLAN: Oi. / *
L5/s
O/S CALLAN Lfg.
TWO MEN Cbg.
MRS.RULE/RULE Rbg.
FX:2 Shots

Let CALLAN go out of bottom frame.
FX: Smash glass window.

177. 3A(24°) / *
MCS Framing with low table.
1st MAN falls onto it.
2nd MAN runs away Cbg. (low)

178. 5(6°) / *
VERY BCU MRS.RULE's eyes and mouth only.

179. 4(35°) /
MLS 4/s
1st MAN bottom frame.
MRS.RULE Cbg.
RULE Rbg.
CALLAN X to Rfg.

Shut Up! I'll belt you. *

T/C SEQUENCE NO.5. DURATION:.23. SOF.

KGB Man leaving house & followed by Lonely

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180. 3A(35°) SC.27.RULES HOUSE.NIGHT. A2

MLS 3/s
1st MAN Lfg.
CALLAN Cfg.
RULE Rbg. *

*

As RULE X twds.
settee
PAN LEFT *
CRAB RIGHT to inc.
MRS.RULE Lbg.
HOLD 4/s CUT MUSIC ON ACTION

CALLAN: Twenty quid and a pistol. Not much for a life's work is it?

RULE: You're a particularly brutal man, aren't you Tucker? /

181. 5(9°)
CU CALLAN

CALLAN: I live my life, mate.

RULE: You killed just now. Your face shows nothing. Nothing at all.

182. 4(35°) CALLAN: I was busy. /
M3/s
CALLAN rises into Rfg. I'm sorry about this, but
RULE Cbg we want you in Newcastle,
MRS.RULE Lbg. Mrs. Brezhevski.

RULE: Don't you realise that

183. 3(9°) my /
BCU RULE that my wife is very upset and very frightened, Tucker. And so am I. Can't you leave us alone? We've done what you asked. This is a nightmare

184. 5(9°) for her. /
BCU CALLAN

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On Shot 184 on 5

CALLAN: If this is a nightmare, a bigamy trial would be

185. 4(9°) hell. /
BCU MRS.RULE.

MRS.RULE: I'll go with you

186. 2A(35°) if I must. /
ML3/s
MRS.RULE Lfg.
RULE Lbg.
CALLAN X to hall Cbg.

CALLAN: Yes.

187. 1G(35°) /
MS CALLAN into L.frame
As he opens front
foor PUSH IN to MC2/s
with LONELY on R.
(opening frame with
flowers Cfg.)

CALLAN: Oh my God, Lonely. C3
Couldn't you phone?

LONELY I didn't have no tanners. I don't want to come in, Mr.Callan.

/ 2 to POS.G. /

CALLAN: And I don't want you in, mate. Where'd he go?

LONELY: To the station. He made a long phone call and wrote a lot of notes. Then he got a train to Newcastle. Change Paddington and Kings X.

CALLAN: Single.

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On Shot 187 on 1

LONELY: Yes, Mr.Callan.

CALLAN : And he didn't rumble you?

LONELY: Mr.Callan.

CALLAN: You sure?

LONELY: Would I be here if he had?

Let LONELY GO.
PAN LEFT with CALLAN
TRACK IN to set
SEE his X into
Living room in L/S
with RULE/MRS.RULE bg.

CALLAN: Alright. You can pack it in now.

LONELY: Thanks, Mr.Callan.

CALLAN: Mind how you go.

188. 5(35°) A2
ML3/s MRS.RULE Lfg.
RULE Cbg.
CALLAN into Rbg.

CALLAN: The other one's gone to Newcastle.

189. 4(9°)
CU MRS.RULE

MRS.RULE: Do I still have to go with you?

190. 2(6°)
CU CALLAN

191. 5(24°)
MC2/s MRS.RULE/
fav. RULE
HOLD her Rise.

CALLAN: Yes.

1 to POS.H.
4 to POS.G.

RULE: We'll both go.

192. 2
a/b

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On Shot 192 on 2

193. 3(35°) CALLAN: No just the lady. /
M3/s MRS.RULE/RULE/
CALLAN.

PULL BACK &
CRANE DOWN to inc.
1st MAN Cfg.
HOLD Low L.S.

S T O P T A P E. R E - S T A R T & M I X

MIX
T/C SEQUENCE NO.7. DURATION: SOF.

194. 4G(35°) SC.30. INT. WATCHMAN'S CABIN. A3
ML2/s MR.RULE Lfg. DAWN.
CALLAN Rbg.(low)
Let CALLAN go on R.

FX: Ext.
Atmos.
as on film.
b.g.aircraft.

195. 1H(24°) /
MS Ext.window
CALLAN appears it.

196. 4(35°) /
MS MRS.RULE on L.
Let CALLAN in from R.
HOLD M2/s MRS.RULE: Is it time?
Take his sit.

/STRIKE WINDOW/ CALLAN: No..not yet.
You tired?

MRS.RULE: Not for sleep.
I can never again be tired
for sleep.

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On Shot 196 on 4

CALLAN: Look, the bloke I killed was in the KGB. You know what that means?

MRS.RULE: Every Pole knows what that means.

CALLAN: I mean if I'd given him half a chance he might have killed me. /

197. 2G(9°) CU MRS.RULE.

MRS.RULE: Life is not so important to me.

CALLAN: Or your husband?

198. 4(9°) CU CALLAN — MRS.RULE: Which husband? /

FX:Early morning breeze & helicopter arriving in distance.

CALLAN: The one you love, Mrs.Rule. /

199. 1(24°) MLS 2/s MRS.RULE/ CALLAN(low)

Did you ever hear what Brezhevski is doing?

MRS.RULE: I knew only that he was famous.

CALLAN: He's developing a fuel. For a rocket that carries a nuclear warhead.

200. 4 a/b — MRS.RULE: And you want it? /

Coming to 201 on 2

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On Shot 200 on 4

201. 2 a/b — CALLAN: Yeh. We want it. /

MRS.RULE: So that you can drop nuclear war heads on them? Your argument does not interest me any more. I have seen so many people die - one day I think it

202. 1(24°) MLS Door HUNTER enters Let CALLAN in from L. HOLD 2/s — will not interest you, either. /

HUNTER: Is she alright?

Let HUNTER X frame and out on L.

CALLAN: She'll do.

203. 4(24°) MS MRS.RULE on L. Let HUNTER in from R. HOLD M2/s /

HUNTER: Now listen carefully, please. I want no mistakes. Here is a picture of Brezhevski. Do you recognise him?

/ SET IN WINDOW. /

MRS.RULE: Of course.

204. 2(9°) BCU MRS.RULE — HUNTER: Look at it. /

MRS.RULE: This is Andrei.

205. 1(24°) M3/s Ext.window.f.g. HUNTER X tocentre CALLAN Rbg. MRS.RULE to Lfg. — HUNTER: Good./ A man who looks like that is on the helicopter. There it is.

T/C SEQUENCE NO.8. S.O.F.

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ON T/C.

HUNTER:(V/O) Can you see clearly? It's quite close.

STRIKE WINDOW

MRS.RULE:(V/O) I can see.

HUNTER: (V/O) There a fireman standing there reading a newspaper. Describe him.

MRS.RULE:(V/O) Quite tall, broadly built, dark curly hair, could be foreign.Italian maybe.

END OF T/C

206. 1H(25°) SC.33.INT.WATCHMAN'S CABIN. A3
M3/s MRS.RULE/HUNTER/ CALLAN
(low without fg window)

HUNTER: Alright. You can see. Now, when Brezhevski goes past, if you're sure it is Brezhevski you will go out of the door and call out to him, one of us

207. 2 will pretend to hold you back. /
a/b

He loves you very much. He's risked his life to find you. It would be only natural for him to come to your rescue Mrs.Rule.

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On Shot 207 on 2

MRS.RULE: And once he comes

208. 1 a/b — to me what do I say to him? /

HUNTER: Say whatever you wish, madam. You won't see him again.

FX:Noise of helicopter

T/C SEQUENCE NO.9. — SOF.

Helicopter arriving & jeep.

CALLAN:(V/O) Here we go.

209. 2(24°) — SC.35.INT.WATCHMAN'S CABIN. — A3

CS gun in CALLAN's hand.
PAN UP to M3/s
MRS.RULE Lbg.
HUNTER Cbg.
CALLAN Rfg.

MRS.RULE: You will kill him

210. 4(9°) — too. /

CU HUNTER

HUNTER: Mrs.Rule. Be sensible. We want him alive, the KGB

211. 1(24°) — may not. /

M3/s Ext.window fg.
MRS.RULE/HUNTER/CALLAN

FX:Wind.

MRS.RULE: I'm cold.

CALLAN: It'll soon be over.

T/C SEQUENCE NO.10. — SOF.

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On T/C

MRS.RULE: (V/O) I think I see him.

/ STRIKE WINDOW /

HUNTER (V/O) Wait until you're sure.

MRS.RULE: Yes. Yes. It is Andrei

END OF T/C

212. 2(9°) SC.37. INT.CABIN. A3
BCU MRS.RULE

MRS.RULE: But he is so old. And you say he still

213. 4(15°) loves me? /
MC2/s MRS.RULE/HUNTER
fav.HUNTER

HUNTER: He's been looking for you for over twenty years. He even got the Russian government to look for you.

MRS.RULE: He must be very important to them.

As MRS.RULE turns twds. cam.
EASE INTO BCU

HUNTER: He's important to all

214. 1(35°) of us. /
M3/s MRS.RULE/HUNTER/
CALLAN(low - SEE
CALLAN X to door)

CALLAN: They are on the move.

T/C SEQUENCE NO.11. SOF.

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On T/C

HUNTER(V/O) Ready, Mrs.Rule.
Mrs.Rule.

MRS.RULE:(V/O) I'm ready.

HUNTER: Don't forget. Call out
to him. And struggle.

MRS.RULE: I won't forget.

HUNTER: Now. Call out ot him.

MRS.RULE: Andrei. Andrei.

BREZHEVSKI: Sophia.

HUNTER: Damn.
No Calln. Let Meres have him.
I'd like you to leave quietly,
Mrs.Rule, in a minute or two.
It would be better if the police
knew nothing of your part
in all this.

MRS.RULE: He only spok e my
name. Sophia he said. Sophia.

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On T/C

HUNTER: Look after her, Callan. I'll go and sort this out.

CALLAN: Yes sir. You go and sort it out.

HUNTER: Yes.

FADE T/C.

F/U
215. 5
CALLAN Caption

SUPER C/S CUTTING BETWEEN CAPTIONS.

a. Edward Woodward
b. Michael Goodliffe
c. Anthony Valentine. Russell Hunter
d. Pauline Jameson. . Laureance Hardy
e. Vladek Sheybal. Fabia Drake
f. David Garfield. David Rose
g. Vivien Sherrard. Lisa Langdon.
h. Andy Devine. Joseph O'Connell.
i. Associate Producer John Kershaw
j. Designer Stan Woodward
k. Producer Reginald Collin
l. Directed by Peter Sasdy.

FADE 5 & C/S

F/U
T/C SLIDE
Thames Televsion(if available)

FADE SOUND AND VISION

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